



FILM

STUDIES

FROM THE KNOPF PUBLISHING GROUP



## David Thomson

### THE WHOLE EQUATION *A History of Hollywood*

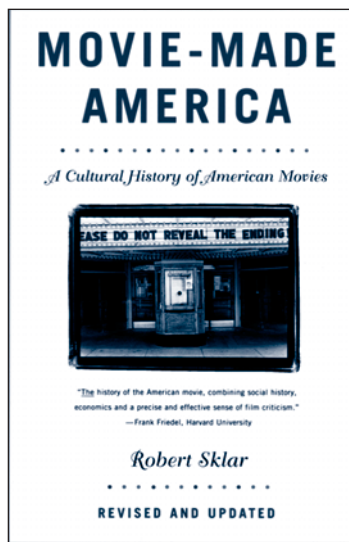
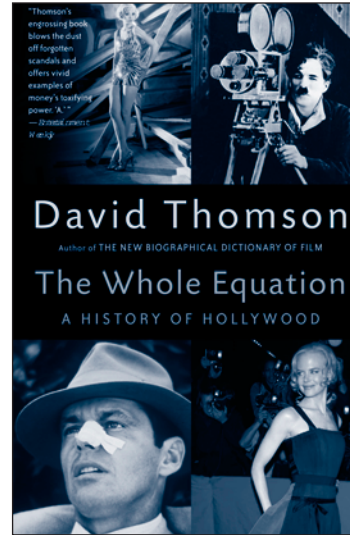
A magnificent history of Hollywood from the invention of film to the present day, by the everywhere acclaimed David Thomson, who has established himself as the “greatest living film critic and historian” (*The Atlantic Monthly*), “irreplaceable” (*The New York Times*), and simply “the best writer about the movies” (*San Francisco Chronicle*).

“Thomson traces an arc as sure and elegant as the best of Tinseltown’s movies in his totally absorbing book, hitting all the right bases along the way—risk, fantasy, ruthlessness, joy, horror and money, always money. A remarkable summing up from perhaps the only observer with the right balance of passion and perspective to pull it off.”

—Kate Buford, author, *Burt Lancaster*

“I’ve always wanted to read a history of the movies that dealt with their whole ecology—what they were, why they were, who made them, who watched them, how they were paid for and where the money went. This is it. It’s engaged, passionate, tender, informative, critical, mournful, funny and unsentimental.” —Richard Eyre

VINTAGE | PAPER | 416 PAGES | \$15.00 | EXAM PRICE \$3.00



## Robert Sklar

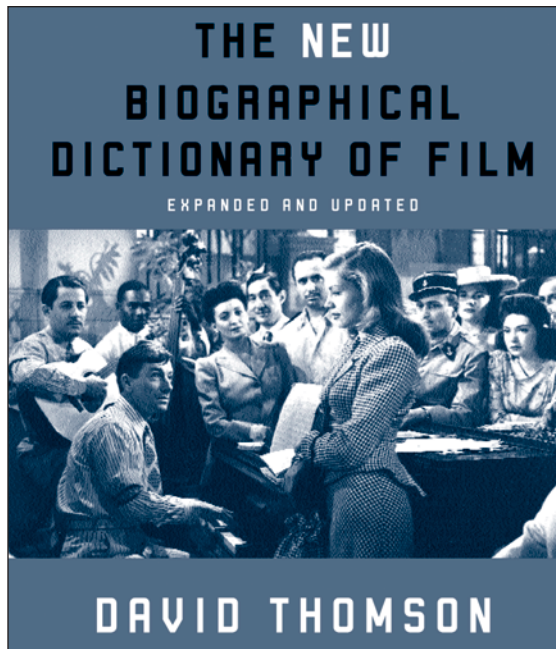
### MOVIE-MADE AMERICA *A Cultural History of American Movies*

Ever since Edison’s peep shows first captivated urban audiences, film has had a revolutionary impact on American society, transforming culture from the bottom up, radically revising attitudes towards pleasure and sexuality, and, at the same time, cementing the myth of the American dream. No book has measured film’s impact more clearly or comprehensively than *Movie-Made America*. Combining panoramic sweep with detailed commentary on hundreds of individual films, *Movie-Made America* is an essential book for all film students.

“The history of the American movie, combining social history, economics, and a precise and effective sense of film criticism.” —Frank Friedel, Harvard University

“One of the best popular works we have in the field of media ecology. . . . There is hardly a single question regarding the transforming power of movies that [Sklar] leaves untouched.” —Neil Postman

VINTAGE | PAPER | 432 PAGES | \$20.00 | EXAM PRICE \$10.00



**David Thomson**  
**THE NEW BIOGRAPHICAL  
DICTIONARY OF FILM**  
*Expanded and Updated*

For twenty-five years, David Thomson's *Biographical Dictionary of Film* has been not merely "the finest reference book ever written about movies" (Graham Fuller, *Interview*), not merely the "desert island book" of art critic David Sylvester, not merely "a great, crazy masterpiece" (Geoff Dyer, *The Guardian*), but also "fiendishly seductive" (Greil Marcus, *Rolling Stone*).

Here is a great, rare book, one that encompasses the chaos of art, entertainment, money, vulgarity, and

nonsense that we call the movies. Personal, opinionated, funny, daring, provocative, and passionate, it is the one book that every filmmaker and film student must own. *Time Out* named it one of the ten best books of the 1990s. Gavin Lambert recognized it as "a work of imagination in its own right." Now better than ever—a masterwork by the man playwright David Hare called "the most stimulating and thoughtful film critic now writing."

*"A reference book of extraordinary literary merit, this eccentric, audacious, sparkling work returns—revised, updated, and bulging with 300 new entries. . . . Probably the greatest living film critic and historian, Thomson, . . . writes the most fun and enthralling prose about the movies since Pauline Kael. . . . The book is a marvel."* —Benjamin Schwarz, *Atlantic Monthly*

*"Thomson's massive, invaluable attempt to comprehend and compress more than 100 years of movie history into a single volume. . . . The massiveness of his erudition and the brisk confidence of his manner—he's an awfully good writer—render Thomson something of a dangerous character. . . . Earlier editions have been my constant companions for decades, consulted almost weekly. . . . I happily welcome this latest. . . . May our quarrels never end."*  
—Richard Schickel, *Los Angeles Times*

*"An intellectual Filmgoer's Companion . . . an invaluable standard text for students, fans, and serious enthusiasts."* —Peter Bogdanovich

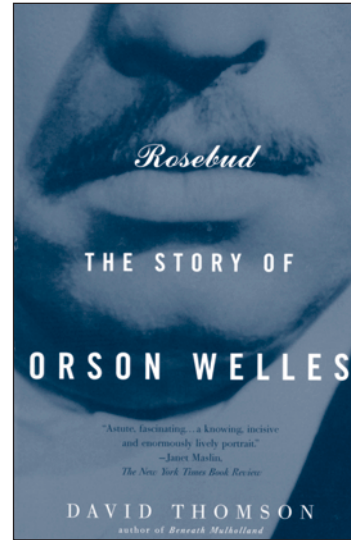
*"Delicious, one of the best and most useful books written about the movies."*  
—Edward Guthmann, *San Francisco Chronicle*

**David Thomson**

**ROSEBUD**

*The Story of Orson Welles*

In *Rosebud*, Thomson follows the wild arc of Welles's career, from *The War of the Worlds* broadcast to the triumph of *Citizen Kane*, the mixed triumph of *The Magnificent Ambersons*, and the strange and troubling movies that followed. Here, too, is the unfolding of the Welles persona—the grand gestures, the womanizing, the high living, the betrayals. Thomson captures it all with a critical acumen and stylistic dash that make this book not so much a study of Welles's life and work as a glorious companion piece to them.



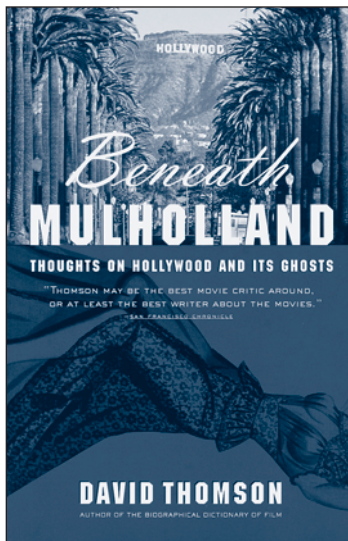
“Astute, fascinating . . . a knowing, incisive and enormously lively portrait.”

—Janet Maslin, *The New York Times Book Review*

“Insightful, controversial, and highly readable—*Rosebud* is biography at its best.”

—*The Cleveland Plain Dealer*

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**David Thomson**

**BENEATH MULHOLLAND**

*Thoughts on Hollywood and Its Ghosts*

David Thomson is at his incomparable best in this stunning collection of essays on Hollywood films—their stars and the illusions they create. He explores a sort of twilight zone where film actors and the characters they play become part of our reality, as living beings and as ghosts, residing on or buried beneath Mulholland Drive, or wandering among us. Dazzling in its range, its style and its wisdom, *Beneath Mulholland* immeasurably enlarges and enriches our already undying memories of, and pleasure in, the Hollywood movie.

“[Thomson is] one of the finest film critics in the English language.”

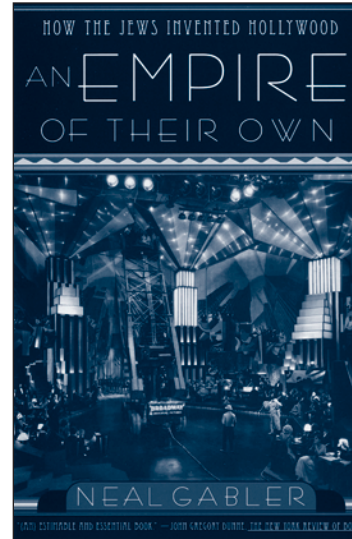
—Phillip Lopate, *New York Times Book Review*

VINTAGE | PAPER | 288 PAGES | \$15.00 | EXAM PRICE \$3.00

## NEAL GABLER

### AN EMPIRE OF THEIR OWN *How the Jews Invented Hollywood*

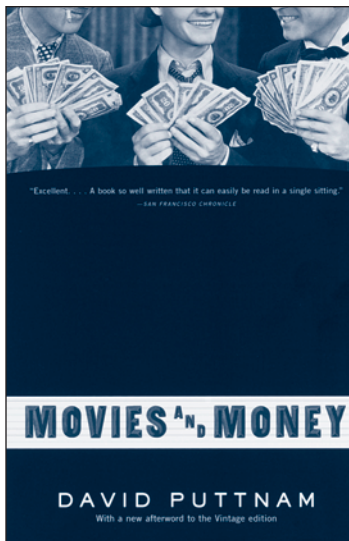
Winner of the Theater Library Association Award and the *Los Angeles Times* Book Award for history, this “wonderful history of the golden age of the movie moguls” (*Chicago Tribune*) is a provocative, original, and richly entertaining group biography of the Jewish immigrants who were the moving forces behind the creation of America’s motion picture industry. These immigrants—including Harry Cohn, William Fox, Louis B. Mayer and Jack and Harry Warner—ultimately shaped the myths, values and traditions of America itself. Includes photographs, notes, bibliography and index.



“*[An] estimable and essential book.*” —John Gregory Dunne, *The New York Times Book Review*

“*In this enthralling book of social history . . . Hollywood’s founding fathers come vividly to life as evolving characters in a drama with a beginning, middle, and end. . . . No one has brought it all together in so resonant and persuasive a context as Mr. Gabler does.*” —Molly Haskell

ANCHOR | PAPER | 512 PAGES | \$16.95 | EXAM PRICE \$3.00



## DAVID PUTTNAM

### MOVIES AND MONEY

The acclaimed producer of such classic films as *Chariots of Fire* and *The Killing Fields*, and the only European ever to head a major Hollywood studio, former Columbia Pictures chief David Puttnam has written a fascinating behind-the-scenes history of the movie business and of the unique and frequently unholy alliance between commerce and art that underpins it.

Puttnam’s story moves from the early days of cinema and the rivalry between Edison and the Lumiere brothers, through the rise of the studio system, and up to the present day, with European filmmakers and politicians struggling to protect their industry and even their cultural identity from a triumphant and all-devouring

Hollywood. In the process he introduces a host of colorful characters: from Goldwyn and Zanuck to Eisner and Ovitz. *Movies and Money* is a groundbreaking book that will change our understanding of the movie business.

“*Puttnam has a dry sense of humor, and most of his book is jammed with astonishing anecdotes and seething portraits of the personalities of film history.*” —*Newsday*

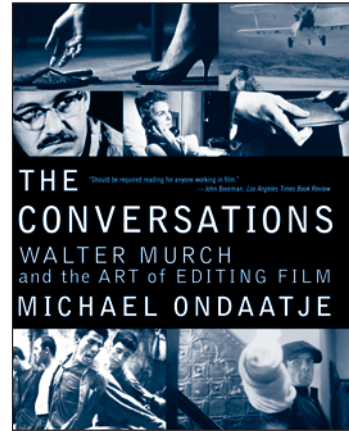
VINTAGE | PAPER | 364 PAGES | \$17.00 | EXAM PRICE \$3.00

**Michael Ondaatje**

## **THE CONVERSATIONS**

*Walter Murch and the Art of Editing Film*

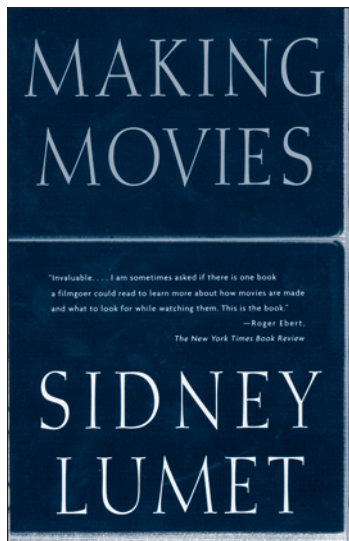
*“Here’s one of the more interesting cross-disciplinary meetings of minds to hit book form in some time. . . . In a series of long conversations recorded over a two-year period, Ondaatje and Murch, both highly intelligent and thoughtful artists, transcend the interview-book genre by following tangents, engaging in arguments, contextualizing everything and reminiscing. . . . This is compulsive and compulsory reading for anyone in film school or interested in film history.” —NOW*



*“Immensely stimulating. . . . This book should be required reading for anyone working in film and a pleasurable option for moviegoers who wish to deepen and enrich the experience.”*

*—John Boorman, director of Deliverance, Hope and Glory and Excalibur, reviewing The Conversations in the Los Angeles Times*

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**Sidney Lumet**

## **MAKING MOVIES**

*“An invaluable book about the job of being a movie director. From the creation of the screenplay to the final previews, Mr. Lumet explains every step in the process, drawing examples from his own career with startling honesty. . . . [and] discussing with complete frankness the technical, practical, financial, and artistic decisions a director makes. . . . I am sometimes asked if there is one book a film-goer could read to learn more about how movies are made and what to look for while watching them. This is the book.” —Roger Ebert, The New York Times Book Review*

*“There is no question that any film student could profit mightily from the lessons provided here by Prof. Lumet.” —Directors Guild of America Magazine*

VINTAGE | PAPER | 240 PAGES | \$13.00 | EXAM PRICE \$3.00

NEW

**George Stevens, Jr.,** Editor

## CONVERSATIONS WITH THE GREAT MOVIEMAKERS OF HOLLYWOOD'S GOLDEN AGE

At the American Film Institute

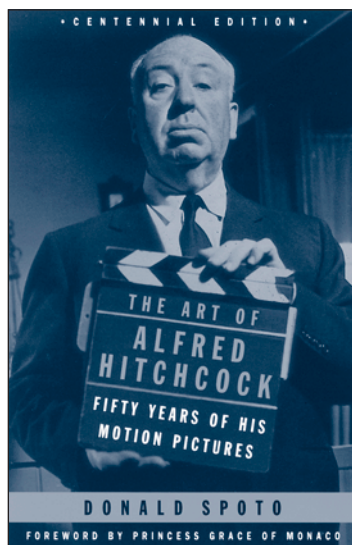
The 32 seminars, published for the first time in this book, were conceived and organized by George Stevens, Jr., founder of the American Film Institute and the AFI Center for Advanced Film Studies series which he created to help young filmmakers learn the craft of screen storytelling with the great filmmakers as tutors.

**The directors, producers, writers, and cameramen included in the book are:**

Harold Lloyd, Raoul Walsh, King Vidor, Fritz Lang, Frank Capra, Howard Hawks, James Wong Howe, Mervyn LeRoy, Rouben Mamoulian, George Folsey, William Wyler, George Stevens, William Clothier, Alfred Hitchcock, George Cukor, Billy Wilder, John Huston, Ray Bradbury, Elia Kazan, Fred Zinnemann, David Lean, Stanley Cortez, Robert Wise, Ernest Lehman, Gene Kelly, Richard Brooks, Stanley Kramer, Hal Wallis, Jean Renoir, Federico Fellini, Ingmar Bergman, and Satyajit Ray.



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**Donald Spoto**

## THE ART OF ALFRED HITCHCOCK

*Fifty Years of His Motion Pictures*

*“The Art of Alfred Hitchcock is a marvelous job. I am gratified by what the excellent writer Donald Spoto says about my work, and I am impressed by the wit and grace of his writing. I congratulate the publishers for their wisdom in bringing Dr. Spoto’s perceptions to public view.” —Alfred Hitchcock*

This completely revised and updated edition of the definitive text describes and analyzes every movie made by Hitchcock. In chronological order, internationally renowned Hitchcock authority Donald Spoto describes and analyzes the craft, style and intent of all of the master filmmaker’s movies, including the little-known silent ones made at the beginning of his career. Illustrated

throughout with shots of each film, *The Art of Hitchcock* also contains a storyboard section that illustrates the director’s technical skills, a complete filmography, “A Word About the MacGuffin,” and a 16-page photo spread as an added celebration of his life.

*“Combines thoughtful and engaging analysis with wit and scholarship.” —Chicago Sun-Times*

ANCHOR | PAPER | 496 PAGES | \$21.00 | EXAM PRICE \$10.50

## Akira Kurosawa

### SOMETHING LIKE AN AUTOBIOGRAPHY

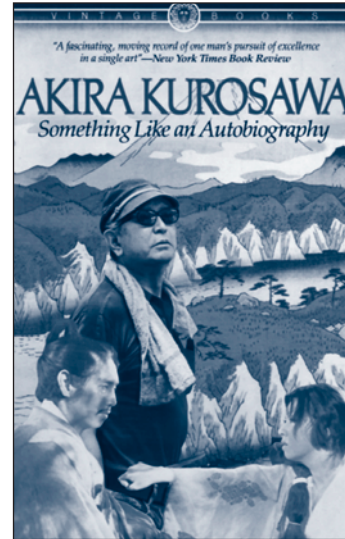
Translated by Audie E. Bock

*“A first rate book and a joy to read. . . . It’s doubtful that a complete understanding of the director’s artistry can be obtained without reading this book. . . . Also indispensable for budding directors are the addenda, in which Kurosawa lays out his beliefs on the primacy of a good script, on scriptwriting as an essential tool for directors, on directing actors, on camera placement, and on the value of steeping oneself in literature, from great novels to detective fiction.”*

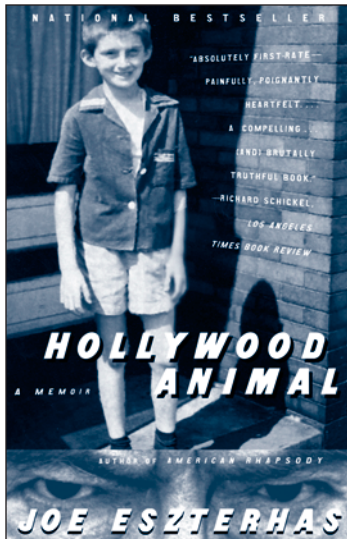
—*Variety*

*“For the lover of Kurosawa’s movies . . . this is nothing short of must reading . . . a fitting companion piece to his many dynamic and absorbing screen entertainments.”*

—*Andrew Sarris, Washington Post Book World*



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## Joe Eszterhas

### HOLLYWOOD ANIMAL

*Hollywood Animal* is a shocking and often devastating look inside the movie business. It intimately explores the concept of fame and gives us a never-before-seen look at the famous. Eszterhas reveals the fights, the deals, the extortions, the backstabbing, and the sex, drugs, and rock’n’roll world that is Hollywood. But here also, in his candid and heartwrenching memoir, we see the rest of the story: the inspiring account of the child of Hungarian immigrants who, against all odds, grows up to live the American Dream. *Hollywood Animal* reveals the trajectory of Eszterhas’s life in gripping detail, from his childhood in a refugee camp, to his battle with a devastating cancer; from his struggles as a journalist, to his triumphs as the most successful screenwriter of all time. It is, above

all, the story of a father and a son, and the turbulent relationship that was an unending cycle of heartbreak. *Hollywood Animal* is an enthralling, provocative memoir: a moving celebration of the human spirit.

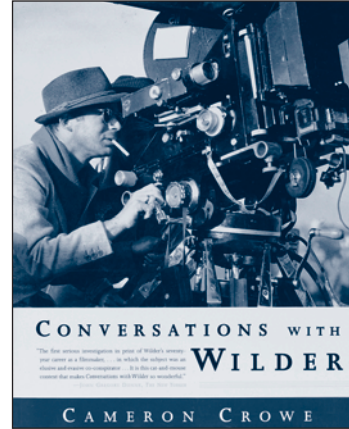
*“Powerful. . . . Presents a ferocious account of his myriad battles.”* —*Variety*

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## Cameron Crowe

### CONVERSATIONS WITH WILDER

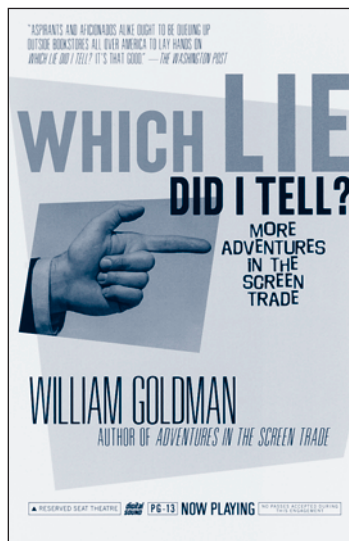
Here, in an extraordinary book with more than 650 black-and-white photographs—including film posters, stills, grabs, and never-before-seen pictures from Wilder’s own collection—the ninety-three-year-old icon talks to Cameron Crowe about thirty years at the very heart of Hollywood, and about screenwriting and camera work, set design and stars, his peers and their movies, the studio system and films today.



“Conversations with Wilder is one of the best Hollywood portraits ever written and reveals a cagey, puckish, and astringent man who’s just as entertaining as some of the great characters he puts on screen.” —Edward Guthmann, *San Francisco Examiner*

“The Wilder [Crowe] brings to us is dapper, impatient, . . . a spontaneous comedic genius in private conversation. . . . But mostly Conversations with Wilder is devoted to fascinating and detailed discussions of the work, [with] Wilder dispensing wise little jewels that add up to an inspired manual on how to write and direct a film.” —Sarah Kerr, *New York Times Book Review*

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## William Goldman

### WHICH LIE DID I TELL?

#### *More Adventures in the Screen Trade*

Screenwriter extraordinaire, William Goldman, returns to give us the latest lowdown on Hollywood moviemaking. He dishes the dirt, adventure by adventure, from his most recent films—the successes and the failures—with inside anecdotes from such star-studded sets as *The Princess Bride*, *Misery*, and *Absolute Power*. Goldman conducts a virtual writer’s clinic: he tells us exactly what works on film and why, dissecting classic moments in great screenplays ranging from the crop-dusting scene in *North by Northwest* to the zipper scene in *There’s Something about Mary*. He delivers insider tips on everything from good storytelling to effective pitch-making, and he shows

where his ideas come from and what he does with them when they get there. Finally, he brings together some of today’s top screenwriters to analyze, doctor, or destroy a screenplay he created just for this book.

“Bill Goldman has proven, once again, that he is the most observant, knowledgeable and intuitive screenwriter in the business today.”

—Joe Roth, Producer and former Chairman, *Walt Disney Studios*

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## John Gregory Dunne

### MONSTER

#### *Living Off the Big Screen*

John Gregory Dunne—journalist, novelist, and screenwriter—gives students an intimate, accurate account of Hollywood, offering a riveting expose of life and work in the movie industry. *Monster* offers a revealing look at film-making—from the first script meetings to the finished products—illuminating the process with sagacity and wit.

*“Tells more of the experience of writing for Hollywood than any other book ever written.”* —Michael Crichton,  
*Los Angeles Times Book Review*



*“A savvy, acidly funny book that is must reading on the subject of consensus Hollywood movie making.”* —*The New York Times*

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## John Gregory Dunne

### THE STUDIO

Thirty years ago, John Gregory Dunne was granted unlimited access to the inner workings of Twentieth Century Fox. For one year he tracked every step of the creation of pictures like *Dr. Dolittle*, *Planet of the Apes*, and *The Boston Strangler*. The result is a book that, three decades later, is still the most minutely detailed work of its kind. It is at once an unblinking critique and a celebration: it reveals the inner workings of the film industry like no other volume.

*“Extraordinary . . . a portrait of the Hollywood ethos, that gothic mix of greed, hypocrisy, shrewd calculation, mad hoopla, and boundless optimism.”* —*Newsweek*

*“Reads as racy as a novel. . . . (Dunne) has a novelist’s ear for speech and eye for revealing detail. . . . Anyone who has tiptoed along those corridors of power is bound to say that Dunne’s impressionism rings true.”* —*Los Angeles Times*

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## Anthony Lane

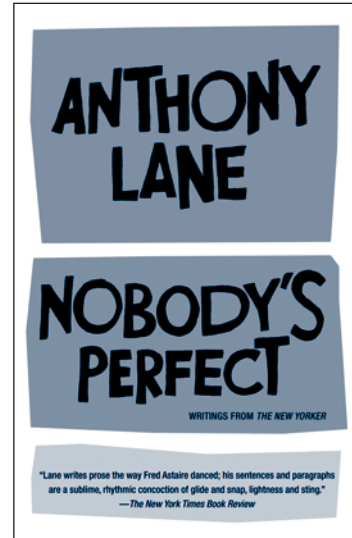
### **NOBODY'S PERFECT** *Writings from The New Yorker*

In almost ten years as a critic for *The New Yorker*, Lane has written an indispensable column on the latest movie releases, great and small. Whether he is examining Alfred Hitchcock or *Showgirls*, to read him is to be carried along on a current of urgent inquiry, wry reflection, and penetrating wit.

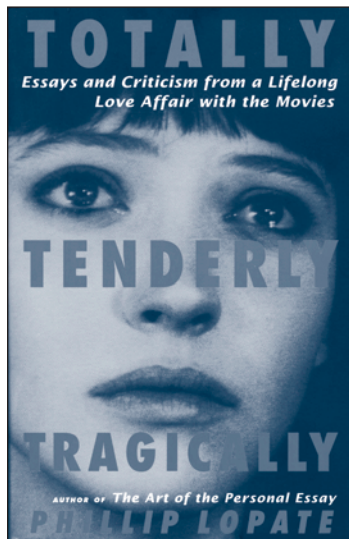
*"Lane writes the way Fred Astaire danced; his sentences and paragraphs are a sublime, rhythmic concoction of glide and snap, lightness and sting."*

—*The New York Times Book Review*

*"Anthony Lane is funnier than the funniest critics, and smarter than the smartest critics. Nobody's Perfect is a gem."* —Malcolm Gladwell



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## Phillip Lopate

### **TOTALLY, TENDERLY, TRAGICALLY** *Essays and Criticism from a Lifelong Love Affair with the Movies*

In this collection master essayist Phillip Lopate has made film his most cherished and dazzling subject. He looks at movies over the past 25 years, tackling subjects ranging from Visconti to Jerry Lewis, from the first New York Film Festival to the 32nd. *Totally, Tenderly, Tragically* collects—for the first time—the very best of these essays.

*"Phillip Lopate is one of our few essential essayists."*

—Sven Birkerts

*"A major national literary figure whose whimsical prose and style and analytical approach rivals in quality the work of Didion, Sontag, and Vidal."* —*Newsday*

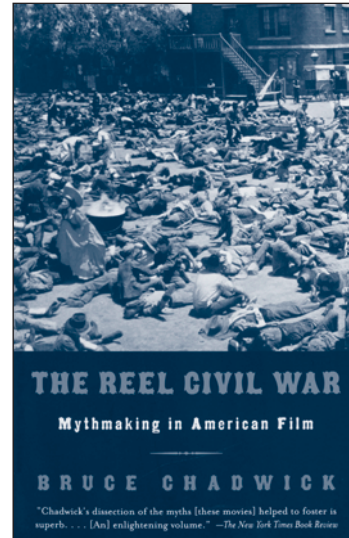
ANCHOR | PAPER | 400 PAGES | \$12.95 | EXAM PRICE \$3.00

**Bruce Chadwick**

**THE REEL CIVIL WAR**  
*Mythmaking in American Film*

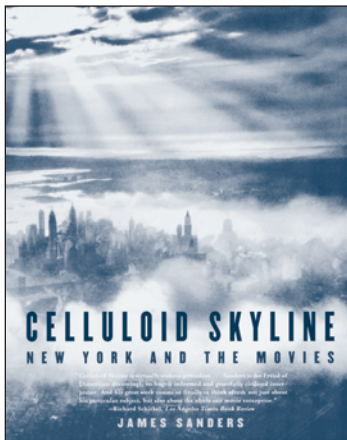
During the late nineteenth century, magazines, newspapers, novelists, and even historians presented a revised version of the Civil War that, intending to reconcile the former foes, downplayed the issues of slavery and racial injustice, and often promoted and reinforced the worst racial stereotypes. *The Reel Civil War* tells the history of how these misrepresentations of history made their way into movies.

More than 800 films have been made about the Civil War. Citing such classics as *Birth of a Nation* and *Gone With the Wind* as well as many other films, Bruce Chadwick demonstrates how the movies aided and abetted racism and an inaccurate view of American history, providing a revealing and important account of the power of cinema to shape our understanding of historical truth.



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\$15.00 | EXAM PRICE \$3.00

“Chadwick’s dissection of the myths [these movies] helped to foster is superb. . . . [An] enlightening volume.” —*The New York Times Book Review*



**James Sanders**  
**CELLULOID SKYLINE**  
*New York and the Movies*

“In *Celluloid Skyline*, James Sanders sets out to define a dualism particular to New York—that between the real city and the mythic city, or movie city, and how the two ‘reflected each other, changed each other, taught each other.’ . . . [H]is exhaustive research is supported by a multifaceted understanding and love of the city. . . . The ample movie stills are refreshingly unpredictable and perfectly illustrate Sanders’s fresh ways of thinking and seeing.”

—Michael J. Agovino, *New York Times Book Review*

“James Sanders[’s] . . . wonderfully informed and informative *Celluloid Skyline* . . . is virtually without precedent . . . given its depth of research, the richly detailed elegance of its critical argument and, most important, its ability to expand and redirect the way we think about movies. . . . [B]rilliantly acute . . . with unflinching energy and attention to detail on literally hundreds of movies, through the decades, through every imaginable genre. . . . As [Sanders] observes, New York remains . . . the single greatest locus not just of California dreaming but of American dreaming. Sanders is the Freud of that dream, its hugely informed and gracefully civilized interpreter.”

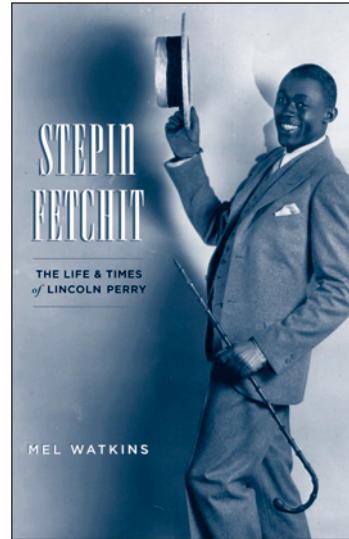
—Richard Schickel, *Los Angeles Times*

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## Mel Watkins

### STEPIN FETCHIT *The Life and Times of Lincoln Perry*

The first African American movie star, Lincoln Perry, a.k.a. Stepin Fetchit, is an iconic figure in the history of American popular culture. In the late 1920s and '30s he was both renowned and reviled for his surrealistic portrayals of the era's most popular comic stereotype—the lazy, shiftless Negro. After his breakthrough role in the 1929 film *Hearts in Dixie*, Perry was hailed as “the best actor that the talking pictures have produced” by the critic Robert Benchley. Perry became the highest paid and most popular black comedian in America during Hollywood's Golden Age, appearing in a string of hit movies as the whiny, ever-perplexed, slow-talking comic sidekick. In *Stepin Fetchit*, Mel Watkins has given us the first definitive, full-scale biography of an entertainment legend.



*“Watkins’ book beautifully evokes the ‘times’ of Stepin Fetchit, providing a surprisingly fresh look at the complex history of blackness and the silver screen.” —Entertainment Weekly*

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## Colin McGinn

### THE POWER OF MOVIES *How Screen and Mind Interact*

With enthusiasm and probing intelligence, Colin McGinn (“an ingenious philosopher who thinks like a laser and writes like a dream” —Steven Pinker) embarks on a fascinating philosophical consideration of the allure of movies—what it is we experience when we watch them and what makes them such a universally compelling form of entertainment.

A fresh, invigorating look into the art of film and the minds of filmmakers and filmgoers, *The Power of Movies* is certain to change the way you watch movies.

*“The analogy between movies and dreams has a long history, but it has never been so thoroughly and provocatively explored as in Colin McGinn’s The Power of Movies. A must-read for anyone interested in films, dreams, or the mysteries of consciousness.”*

*—Walter Murch, editor and sound designer for  
Apocalypse Now and The English Patient*

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S C R E E N P L A Y S

Richard Linklater

**BEFORE SUNRISE & BEFORE SUNSET**

*Two Screenplays*

In one volume, the screenplays to two contemporary classics, directed by Richard Linklater, and starring Ethan Hawke and Julie Delpy, about the immediate and life-altering attraction between two strangers.

*“Taken together—which they should be—Before Sunrise and Before Sunset make up one of the supreme movie romances of the post-eighties era, an affair of the film and flesh to make the heart leap and the mind dance.” —Chicago Tribune*



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Kenneth Lonergan

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*A Screenplay*

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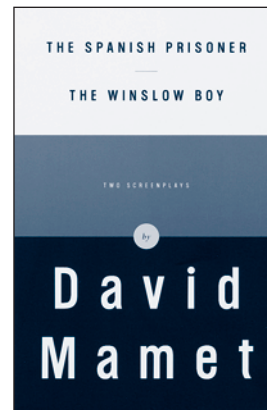
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